

Office of Arts and Cultural Affairs Director
Seattle City Council Confirmation Questions

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1) What are some of your most notable accomplishments during your tenure as Cultural Arts Program Manager for the City of Austin, Texas? What are some of your disappointments?

The most well-known accomplishment during my time in Austin is the redevelopment and implementation of the Cultural Arts Funding Programs and the matrix-based allocation system for distribution of funds. The programs awarded \$5-\$6M annually to over 250 arts organizations and individual artists through three core programs. That work was further augmented by the development of Auxiliary Funding Programs, which included support for individual and organizational development, capacity building of cultural specific organizations, and funding for collaborative projects between organizations of various types, sectors, and focus with the goal to increase or reach new audiences/constituents.

The CreateAustin cultural planning process and the development of the Next Level Technical Assistance workshop series are also important tangible accomplishments. Probably as important as these “programmatic” developments, is the more intangible outcome of fostering an atmosphere of unity and collaboration within the arts and cultural ecosystem which was not present when I arrived. I certainly cannot take full credit for this phenomenon, but the collaborative and transparent approach to the development of the funding programs and the resulting panel review and allocation process established the public good will that allowed CreateAustin to happen and be successful. CreateAustin has been a very unifying force for the community and further strengthened the cultural landscape of Austin to what I believe are unprecedented levels.

Disappointments come with any job, and I am fortunate there were not many serious ones during my time in Austin. Primary among them is the loss of momentum on the City’s side related to CreateAustin. As we finished planning, the City was in the midst of a city manager transition, and management delayed the presentation to Council and the city manager for nearly a year. In public art, one project that went through an exhaustive public process was influenced somewhat by a city council member when it came time to award the contract. Due to own personal objections to the artists endorsed by the selection panel, art in public places panel, and the Austin Arts Commission, he garnered enough Council support to select the runner up for what is to date one of our largest public art commissions. As a defender of transparent public process, our lack of ability to dissuade the Council from setting this dangerous political precedent was disappointing. Toward the end of my tenure I was engaged in a number of cultural space development projects, including assisting arts organizations access New Market and Historic Tax credits. I wish I could have done more work in this area during my time in Austin.

2) What are your major goals for the Office of Arts and Cultural Affairs (OACA) over the next four years?

I am very excited to be in Seattle and taking on this important role. I think it would be somewhat premature for me to outline a four-year strategy of goals and objectives for OACA given my limited time in the community and the broad nature of the current programs and services. I look forward to the opportunity to work with the Mayor's Office, City Council, the Seattle Arts Commission, and the numerous community partners to maximize our impact on the community and create an environment where local arts and culture flourish.

Broadly, I hope to expand and enhance public awareness of OACA and other City arts and cultural programs and services; engage in activities that support cultural space development and organizational capacity building; and create increased opportunities for artists and emerging organizations. I have made some preliminary contacts with the DeVos Institute of Arts Management at the Kennedy Center to discuss the possibility of offering board training for mid-sized organizations. With outside funding, the trainings could lead to a two-year capacity building program for 25 to 30 local arts organizations led by Kennedy Center President Michael Kaiser.

I also want to support arts education development and inclusion wherever possible; expand outreach and participation within the local community, leverage resources through strategic partnerships, and work to maintain OACA as a local, state, regional, and nationally recognized local arts agency.

3) What do you see as the primary challenges facing OACA over the next four years?

There are some issues facing many local arts agencies around the country that I believe are likely appropriate to Seattle as well. Finances, outreach, and adaptability are three I would propose. Without careful assessment, consultation, and input, I hesitate to be specific on OACA challenges, but based on my limited time in Seattle I believe shoring up of the dedicated revenue sources of the office, including admissions tax and percent for art, as well as leveraging other support through grants and strategic partnerships is critical. OACA as the local arts agency and a leader both in the state and nationally, has a significant mandate and service responsibility that will require resources, both financial and in personnel, to support all the activities in its current portfolio of services.

Outreach comes in many forms, from community engagement to capacity building/organizational development of the organizations that are the heart and soul of Seattle's creative community. OACA must be engaged at the community level, tracking current trends and community issues. As we know from national research, arts patronage is decreasing and arts participation is on the rise. We must consider programs and services that not only help organizations adapt and respond, but we must also offer programs and services to support ongoing community development.

Finally, adaptability is an important characteristic, which means we must be willing to change and embrace new ideas. If the city wants to continue to have a strong arts and culture industry, then OACA must help lead and provide support to take us in new directions. For instance, there has been significant discussion at the national level about the nonprofit model. As funders we may have to expand our concept to

embrace more activity, audience, or outcome-based results, rather than focus on an applicant's institutional structure; and we have already begun this work.

The Families and Education Levy presents an opportunity to engage, challenge and motivate students through the arts. The arts are an essential ingredient in a complete education, but are not equally available to all students in Seattle's public schools. Evidence suggests that when schools invest in arts education, students demonstrate academic gains. These benefits are even greater for disadvantaged students. Through strategic partnerships in the arts, the community and with the Seattle school district, OACA is committed to making a quality arts education accessible to every student, with a focus on lower income communities and communities of color.

4) How will you ensure that Council members and Legislative staff receive timely information needed from your department for Council to make sound policy and budgetary decisions?

My approach to this work includes open and frequent communication strategies. I will work with Seattle Arts Commissioners to actively inform the Mayor, City Council and their respective staff as well as providing information and updates personally. It's important that the and Council are kept abreast of not only local issues but key trends in the state and nationally that can impact or inform our policy and program development in Seattle. This is an ongoing process and cannot be focused solely around budget planning time.

I will ensure that communication is a key activity of the office. I will work with the commission and related subcommittees and meet regularly with the Mayor's Office and City Council members and Council committees to provide updates on arts and culture issues. We are in the process of reviewing current OACA communication strategies, both internally and externally. We hope to expand both the frequency and content of our communications to better inform the community and our constituents.

Staff is currently working to develop a fiscal policy for annual budgeting and allocation of the dedicated Admissions Tax to OACA as requested by City Council ordinance. In addition, OACA and the Seattle Arts Commission will provide an annual briefing to Council, and OACA will continue to produce the comprehensive annual Report to the Community.

5) What opportunities do you see for improving collaboration between your department and other City departments?

I believe there are a number of opportunities within City government to improve collaboration and streamline services. There is an obvious connection with the Office of Film + Music. I gained valuable experience with both industries as part of my management portfolio during my time in Austin. This, along with my work on arts economic development and cultural space projects, lays a great foundation for collaboration with the Office of Economic Development.

Many city departments, from parks to libraries to neighborhoods and transportation, have arts-related programs and activities that OACA can assist with. OACA can serve as an advisor with professional staff and expertise. We can work directly with other departments to develop joint programs and pilot

initiatives, or we can coordinate activities through inter-departmental agreements. There may be outside grant funding opportunities for programs to engage arts in neighborhoods or parks.

My goal is to strengthen current collaborations, such as the shared staff position with Seattle Department of Transportation to realize the SDOT Art Plan, as well as to streamline and refine activities, such as percent- for-art funding allocation with City Light.

I hope to expand on an already strong partnership with the Parks and Recreation Department. OACA is developing the memorandum of understanding outlining use of the Admissions Tax to support arts-related programming in Parks; OACA supports the ARTSparks project to activate Occidental Park in Pioneer Square; and we partner on other issues from public art maintenance to staging OACA's summer concert series; saving our department several thousand dollars. The OACA philosophy must be to develop strong staff liaison protocols and director to director communications to help facilitate work that can benefit the community in real time.

6) Will you, and if so, how do you intend to promote artistic and cultural intergovernmental relations? How will you foster partnerships with local, state, and federal governments to develop effective arts and culture policies? How will you work to ensure that Seattle's goals and priorities are reflected in regional arts and culture projects?

Throughout my career I have been active at the local, state, and national levels with arts service and advocacy organizations, and I plan to continue that practice in Seattle. Prior to my selection for the position, I had already reached out to the Washington State Arts Commission and the Washington State Arts Alliance to introduce myself and conduct research on the position. Since my appointment, I have become active with both organizations as well as the network of arts organizations throughout the state working on arts advocacy and policy development in Olympia. Seattle and OACA's position in the state as a leader makes it a critical component of the regional and state development of arts and culture, and I will take on that assignment to be active and engaged in those discussions and activities.

Currently, with our partners at 4Culture, we were invited to apply to the National Endowment for the Arts' competitive Our Town grant, which focuses on creative place making projects that contribute toward the livability of communities. Our proposal positions cultural spaces as anchors in urban-village and transit-oriented development. We're seeking full funding of \$250,000, \$50,000 of which would fund planning for a city cultural facilities program.

Also, OACA is in the fourth year of a five-year agreement to support arts education development and integration in the Seattle Public Schools.

I will keep the Mayor, City Council, and Seattle Arts Commissions informed of ideas and agendas that support our ongoing role as part of a regional, state and national platform. At the national level I am active in the Americans for the Arts Urban Arts Federation (60 largest cities), serving on the executive committee 2009-2011 (active since 2004). I have a strong national network and colleagues at the National

Endowment for the Arts and have served as a volunteer mentor for the Kennedy Center Arts in Crisis program. Seattle's prominence in arts and culture is known nationally, and we must work to keep the environment that feeds the creative sector fertile and rich.

7) What have you accomplished in the past and what improvements are you working on for OACA in the area of neighborhood outreach to audiences and to potential applicants, especially to those that may be considered underrepresented in the arts?

I have been fortunate to have worked and interacted with a number of diverse communities throughout my career. In El Paso, I worked in a Title One school a quarter mile from the U.S./Mexican border. In Michigan, I worked to triple funding for and participation in the arts education program. This endeavor included state-wide outreach to rural/isolated areas as well as inner-city neighborhoods. I also coordinated the Latino Arts and Culture Initiative on behalf of the Michigan Council for Arts and Cultural Affairs

In Austin, my work included serving on the arts and culture committees of both the African American and Hispanic Quality of Life initiatives. I was also responsible for the development of the Auxiliary Programs including the Capacity Building program, which was designed to provide organizational development funding for culturally specific community-based organizations. Eligible applicants were identified as organizations whose board and staff, as well as the audiences they served, were predominately minority, underserved or cultural specific; which included the disabled community.

We conducted targeted outreach for funding and public art workshops in neighborhoods and community centers, partnering with community service and ethnically specific organizations. At the time of my appointment to the position in Seattle, I was in preliminary discussions and planning with staff on the development of a neighborhood-based arts program (CreateAustin recommendation) for future consideration and implementation. I believe this experience and perspective will allow me to expand OACA efforts and activities to support broader outreach and engagement. OACA is already active with the Neighborhood and Community Arts and smART ventures programs, funding neighborhood festivals and a wide variety of activities. We have ramped up participation in neighborhood plan updates and neighborhood initiatives such as the South Park Action Agenda. We also worked with Department of Neighborhoods to review arts-related applications to the Neighborhood Matching Fund program.

8) How will OACA address the City's evolving workforce, such as filling positions vacated by aging City workers, welcoming more people of color, and embracing people with disabilities - workers who traditionally may not have been represented in the arts in large numbers?

OACA is fortunate to have a very diverse staff with excellent professional credentials and great respect within the community – something the department should be very proud of. It is by far the most diverse staff I have had the opportunity to work with. When recruiting and hiring qualified staff, diversity and inclusion has to be a core philosophy. This is achieved through targeted outreach; broad publicity of employment and contract opportunities; and strengthened community engagement, support and

encouragement to ensure the most diverse applicant pool possible. Internships, contracts and temporary positions offer an opportunity to diversify our workforce.

We will continue to examine our contracts for services, aiming to maintain or increase our contracts with women and minority-owned businesses. Racial equity simply has to be part of the overall philosophy of the organization. The City's Racial Equity Toolkit can help the department examine its recruitment practices and emphasize fairness in hiring and promotions.

9) How will you review internal operations at OACA to determine if they warrant improvement? What are your goals for continuing to improve the internal operations of OACA?

I plan to take time to assess and learn the current operational procedures and programs of OACA so I can have a fundamental understanding of how things work. While I have implemented a number of new programs and worked as a change agent in my career I do not embrace change for the sake of change. I am definitely analytical and approach the work always with an eye for efficiency and assessment for improvement. In addition to my own assessment, I am engaging staff both formally and informally through surveys and interviews to seek candid input, suggestions for improvement and creative ideas.

It's also important to seek input from the community and OACA clients to gain a advice and a broader perspective. I have the benefit of having the outside perspective and solid experience in the key program areas of OACA as well as government arts administration, which should allow me to effectively lead staff in implementing changes, should they be warranted. As I mentioned, my philosophy, which I will work to instill in staff as an organizational mission, is to examine the how, what and why of what we do; identify efficiencies; and support and recognize staff that develop creative solutions and new ideas.

10) How do you approach making decisions on improving the City's arts and culture climate? Do you have a strategy for OACA being able to respond to arts funding emergencies that may threaten organizations or respond to public controversies involving the arts?

The success of my work in the past has been in collaboration and leveraging limited resources. I have always worked best when I am engaging broadly and openly with the cultural community and actively in the trenches with them so I can understand the needs, issues and trends. When it comes to policy and program development, I draw on both my understanding of the community and related regional/national trends to help inform the direction that is needed.

I work with stakeholders, policy makers, staff, commissioners, community partners, and anyone I believe can inform, assist, and support the issue at hand to help create a solution. I then make a determination as to the most appropriate position for the City. There are frequently controversies involving the arts; it is the nature of the job. Controversies can spring from public input, media commentary and political posturing; and it is not always appropriate for OACA to be involved or weigh in. If OACA finds itself at the center of a controversial issue, established policies should become the foundation of our cool and informed response.

With that said, I also believe that in all the work we do, there must also be discretion and flexibility. I have witnessed significant rifts in communities where a body or agency used a missed grant deadline to zero fund an arts organization whose politics were not popular, to the detriment of the community. This caused great turmoil and required Council action on a very sensitive community issue focused around race and equality.

While we operate with multiple deadlines and there are guidelines established for most every action we take in government, there are also occasionally situations that are unique or born from extraneous circumstances. In these circumstances a director must exercise discretion to determine the best course of action for the City and outcome for the community. The human factor is also always present in the work we do.

11) How do you intend for OACA to approach its awarding decisions so as to give ample opportunity for women, minority, and disabled artists?

The goal in any sort of funding program has to be in the creation of the programs and processes that allow and promote the broadest participation and support the overarching goals of the city. Along with this philosophy, the implementation must also take into account the transparency of the application, review, and funding processes. Beyond standard grant programs, activities can be supplemented with targeted outreach and technical assistance; the creation of specialized funding opportunities and contracted services with community-based service organizations.

Funding programs in general must be open, inclusive and fair. Applicants, regardless of color, affiliation, creed, must compete for funding with other similar organizations. There are programmatic ways to address outreach or service to underserved populations that can assist in achieving the intended goals. Further compounding this issue, which was certainly true in Austin, is that oftentimes minority and disabled organizations and artists made up a small percentage of the overall applicant pool and they were likely small in scale and service. However, we were able to create opportunities for funding that were on par with similar organizations, and we also implemented the Capacity Building Program to assist in that need in addition to funding programs and activities.

Outreach and technical assistance workshops also helped us diversify our funding. However, in any given year, there was no way to control what type of organization may apply or be successful in the process. Therefore, it is imperative that OACA engages in targeted outreach, offers support, ensures programs are accessible and fair, and works to proactively make connections in the community that support the diversity of the funded organizations and artists.

12) What are some of your most notable accomplishments working with advisory bodies, such as the Austin Arts Commission? What are some of your disappointments?

Cities create boards and commissions for a multitude of reasons, and the bodies have varying levels of authority from advisory to regulatory. Contributions of these citizen volunteers and ambassadors are

important. My personal story and relationship in working with the Austin Arts Commission certainly runs the gamut, for when I arrived in Austin, management told me the commission was going to be disbanded. So while I spent months retooling the funding programs the commission had administered since 1987, I didn't attend commission meetings. When Council decided not to disband the commission, I had to begin a relationship with a body that was extremely hostile towards me personally. I approached this work openly, honestly and in a straightforward fashion, explaining my charge and responsibility in the organization. I coordinated a retreat and reviewed the roles and responsibilities of the commission, which the Council and administration changed, limiting the commission's role to that of an advisory body to the Mayor and Council.

Over the next few months I engaged the commission and cultural contractors, providing ongoing updates and seeking feedback on guidelines, etc. When we went before Council six months later, the commission was by my side supporting the work. The Arts Commission was notorious for being dysfunctional, and the collaborative approach to the funding reforms allowed them to realize their position and role, to unite on a project of extreme importance, and to become a recognized body by the community as advocates for the arts which had all but been lost. I worked with them on my next goal of conducting a cultural plan, with the commission securing the Council support to move ahead.

It's key that boards and commissions clearly understand the mandated role of both the commission and professional staff and that they work to support the goals of the city to better the community. They guard and observe process, advise council and staff, and support the work and efforts of the department. They are advocates in and for the arts community and the community at large. The Austin Arts Commission saw its role as one of resource for me and the community, advisor to Council and the community but also as a sea wall for discontent on behalf of the Council as well. When I left Austin, I had worked with commissioners who served the entire time I was there as well as new commissioners. Unbeknownst to me, the Commission sought and presented me with the City's Distinguished Service Award in recognition of my work in Austin. I was humbled and honored to receive the award signed by the Mayor and Council as a final act of support.

13) How do you anticipate working with and supporting the Seattle Arts Commission, keeping in mind its recommendations may at times challenge the Executive or the Council?

I am very fortunate to have already had a number of positive experiences with the Seattle Arts Commission. Their warm welcome and enthusiastic support of my appointment has provided a great entre into the community. I am also aware of their passion and commitment and know full well there will be times when they will make recommendations that challenge the Executive, Council, and me. I see my role as the director of OACA to help lead the city's arts and cultural development and serve as a resource to the , City Council, commission and community.

I will work to establish a positive rapport and relationship with the commission and provide resources to support their interests and work. I will help inform their decisions with my perspective and experience and

look for ways to engage them in supporting the current OACA activities as well as current events and issues that they may be involved in. I will support and respect their roles and responsibilities, as I know they will respect those of staff and seek their input and support on initiatives impacting the community. I am counting on their assistance to help me understand Seattle's arts community and to help me make the connections I need to be successful. When the commission's position differs from city policy and/or recommendations, I will respectfully provide information and context so the Mayor or City Council can make the best possible determination. Once a policy determination has been made, I will use the resources of OACA to implement that decision, and it is my hope the Commission will then be supportive. Open communication and professionalism are important as is respect for everyone's history, context and point of view as well as a mutual goal to work on behalf of Seattle and the people who make this their home.

14) What are your thoughts on how the City of Seattle organizes separately from its arts and culture activities its music and film businesses in its Office of Economic Development?

Arts, culture, film, and music can be found in many cities in every possible configuration. Arts and culture can be in parks or economic development, and I can make a case or argument for virtually any scenario. I was very fortunate to be selected as the first Cultural Arts Program Manager in Austin. It was the height of the Richard Florida craze, and the city was one of the first in the country to move arts and culture into the department of economic development.

I have had both music and film industry development in my management portfolio at different times even personally serving as the City's film liaison as well. Film and music are certainly arts and culture and economic development tools as is the nonprofit arts and culture industry. All contribute to economic vitality, quality of life, tourism and nightlife development and creative workforce development, etc. I may have a unique experience in working directly in all these industries. While the organizational structure can play a role in overall effectiveness, the ability to collaborate and work jointly is more important. I look forward to the opportunity to work with the Office of Film + Music, Office of Economic Development, and other city departments whenever possible.

15) What are your thoughts on the Cultural Overlay Districts Advisory Committee's recommendations for cultural development in Seattle, which were endorsed by the City Council in 2009 by Resolution 31155?

Development continues to threaten access to dedicated, affordable space for artists and cultural groups throughout the country and certainly in Seattle. Familiar scenarios play out such as the 619 Western Building and Building 11 at Magnuson Park. Space for arts and culture is key to connecting people, ideas and communities. Cultural spaces are an important part of Seattle's livability and the success of our creative industries is dependent upon creating an environment where artists and creatives can live and work.

Transit-oriented development and urban-village design are avenues for fostering cultural space via many of the CODAC's recommendations. I'm not sure the formalization of cultural districts is a requirement for this type of development. The City could spend a lot of time and energy developing maps and outlining

boundaries when the real task is to provide resources and assistance to encourage appropriate development in our downtown, neighborhoods, and entertainment districts. We must work to break down barriers that prevents cultural development from occurring. However, I also think support should be considered for naturally occurring development or neighborhood initiated cultural districts; and the city can play a role in evaluating the feasibility of such designation. With informed consideration, the city could then identify ways to support, designate, and promote cultural district activities it deems appropriate. In my opinion, tool kits for individuals interested in developing cultural spaces and support with the development and review processes would accomplish more CODAC goals and objectives than a designated cultural district.

I believe many of the observations in the report are accurate and suggestions for partnerships, outreach to neighborhoods and community development are on target. Again, with the current budgetary constraints, the Our Town proposal to the National Endowment for the Arts presents an opportunity to begin to look at these issues in a systematic way and would help fund planning for a city cultural facilities program that could enable us to move this issue forward and respond to this growing need.

16) Both Austin and Seattle have privately run arts and music festivals (Austin – SXSW; Seattle – Bumbershoot) that have significant community support. In your role with Austin, what types of support were you able to provide SXSW and how do you see OACA’s role in providing support to Bumbershoot and other significant privately run Seattle events (SIFF, Folk Life, etc.).

SXSW is a \$100M private organization, and my personal interaction with the festival was somewhat limited. For the last three to four years, I coordinated the Economic Growth and Redevelopment Services Office’s festival involvement, which included \$30,000 in marketing and related activities as well as coordinating staff participation during the conferences. SXSW worked with a number of City departments as a result of City Council action recognizing SXSW as an annual co-sponsored event whose support included important public purpose. The primary assistance received included fee waivers, permitting, and assistance with police and traffic control, etc.

I was involved with a number of other festivals and events which received varying city support, including the Urban Music Festival, Pecan Street Festival, and Austin Film Festival, etc. I was also involved in varying capacities, ranging from managing co-sponsored event agreements to cultural contracts funding. In these instances the City provided funding, permit and fee waivers, or short-term event loans. In all these situations, City staff first and foremost served as resources with professional advice and technical assistance to help the festival organizers make connections with other community resources that could help support their efforts or serve as a liaison to other departments when issues with the City arose.

I believe OACA can serve in many similar capacities. For several years, OACA has partnered with One Reel to produce the Mayor’s Arts Awards as well as provide general festival support for Bumbershoot. The office also supports other festivals large (SIFF and Folklife – Civic Partners Program) and small (neighborhood festivals) through its smART Ventures and Neighborhood and Community Arts funding programs. Continued investments and technical assistance are key to continuing the success of Seattle’s many popular festivals.

17) Press articles during your tenure in Austin highlight your ability to resolve conflict, in particular between arts organizations that may not share common goals. Please explain what skills you possess that help in conflict resolution and examples of both positive and negative outcomes.

I think in any community building or conflict resolution situation, the primary keys to success are to be open and honest with all parties, listen to the concerns of those involved, look for common goals and strategies, and implement strategies that are in the best interest of the broader community. When I arrived in Austin my first task was to retool the funding programs. The community had experienced years of bad management practices and political infighting. Consultants spent two years working on the City's funding program, but didn't engage the community in meaningful ways. I reviewed the past programs and consultant reports and began working on a revision of the system. The Austin Arts Coalition, an ad-hoc assembly of local arts organizations and artists that met regularly, asked me to attend to hear their concerns and discuss and get feedback on my work. I also met with the arts commission, City Council and management, numerous community leaders and arts groups throughout this process. Not everything I proposed or implemented was universally appreciated by the community. A more politically motivated system had developed over 10 to 20 years, and many organizations would ultimately receive less funding when the new processes were established.

Throughout the process I shared with the community information that was appropriate and ready for public distribution. I listened to their concerns, included what I could, and explained from a professional standpoint what I could not incorporate. Following adoption of the new funding guidelines and the first year of panel reviews, the community was extremely supportive. Even groups who may have done well in the previous system could not argue against the fair nature and transparency of the new programs. In the following year we developed a new funding model that changed the landscape completely for many organizations. With increased funding we were able to raise some groups to appropriate levels of investment and incrementally lower groups who needed an adjustment, while being sensitive to their needs. I believe if you are open, communicate with people, work to common best interests and are honest in your approach, you can be successful more often than not.

18) Your recent post with the City of Austin was in the role of Cultural Arts Program Manager. Please explain the types of projects you took on in this role and how you believe those skills will benefit OACA.

The position of Cultural Arts Program Manager, as well as previous positions I have held, gave me a number of opportunities to gain direct experience in many current program areas and activities that OACA currently operates. In Austin, my management portfolio included supervision of the cultural arts division staff, including staff responsible for the first percent-for-art program in the state. I revised the cultural arts programs, managed the funding programs and staff, and facilitated the peer review panels. In addition, I supervised staff that worked on arts marketing, community collaborations and cultural planning. Working with staff we created and implemented the Next Level Technical Assistance Workshop series and wrote state and federal grant applications. I was the staff liaison to the Austin Arts Commission. This body of work directly correlates to current OACA activities.

During my tenure I was responsible for the creation of the Live from the Plaza concert series, People's Gallery Exhibit, and Faces of Austin city hall programs. In addition, I worked in music and film industry development, cultural space development projects, international cultural exchange events, and a number of other community-related events. We also took on management of First Night Austin, the New Year's Eve celebration for 2011. I served as the city's liaison on arts and culture related matters and represented Austin with state, national, and international organizations and events. I served on the board of Texans for the Arts, Austin's Campaign for Philanthropy, and the executive committee of the Americans for the Arts U.S. Arts Federation; all of which include skills that will be similar to my responsibilities at OACA and for the City of Seattle.

Including my leadership and management responsibilities for the past seven years for the City of Austin, I have a total of 20 years of government arts administration experience. I've worked for cities, a state arts agency, and I have extensive work in arts education, including the management of a performing arts magnet program in a comprehensive high school. I believe this experience will also be useful and needed in my role with the City of Seattle.

19) During your tenure with Austin, significant changes occurred in the way arts organizations received funding. In particular, groups that received City funding were required to demonstrate that funds would be used to offer "public activities that directly support tourism". Please explain how that requirement came about and describe the challenges of implementing specific policy direction through the use of City funds for arts and arts related programming.

As mentioned in my previous responses, there were tremendous changes in the funding programs and processes that I was personally responsible for in design, implementation, and administration; however, the requirement to support tourism was always a requirement and was not a new change. The monies for the Cultural Arts Funding Programs in Austin, and indeed many cities in Texas, comes from a dedicated Hotel/Motel bed tax authorized by state legislation.

That law provides for the use of those funds to support arts and culture among other allowable uses up to 15% of the locally collected tax. At the time of the adoption of the funding programs, Austin had a long tradition of supporting the work of individual artists, and the philosophy of the City Council was to continue that practice. The law provides that it is the local governing body, in the first instance, that makes the determination as to what activity supports tourism, so I developed guidelines that stated the Council's purpose, interpretation of the statute, and how funded activities would support tourism. Throughout the guidelines there were references to encouraging tourism and audiences from outside the city so this was not a new requirement. The debate in Texas over the arts and use of hotel/motel bed tax has been a political fireball for more than 20 years. The original intent of the legislation is clear, and the funding of arts and cultural activities was one of the core mandates.

Over the years the lodging industry has lobbied and conducted a number of marketing and propaganda campaigns browbeating smaller or more conservative communities into supporting their "interpretation" of the legislation. Austin had the most liberal interpretation of the legislation in the state, and the

Auxiliary Programs were created to support the ongoing development of the arts and culture ecosystem and an inherent component of an overall tourism development strategy for the city.

In the last year, with the waning economy and a reduction in bed tax, council members with close ties to the lodging industry raised questions related to the broad nature of the funding practices which are still currently under discussion. It sparked a heated debate between the arts community and the hotel industry and the unity of the arts community fostered via CreateAustin has held strong. Under the leadership of the CreateAustin chair, a top constitutional law attorney was commissioned to develop a legal opinion referencing the history of the legislation from its inception, and this legal opinion has already changed the language of the lodging industry lobbyists that had been used for 15 to 20 years.

20) In 2007, the City of Austin undertook a 2-year planning effort to adopt a Cultural Master Plan highlighting 10 principal recommendations, which included:

- **Creation of a city department of Arts and Culture;**
- **Forging relationships between higher education and the creative community;**
- **Encouraging “ground-up” based cultural/neighborhood districts; and**
- **Developing an inventory of public and private cultural spaces.**

While the 10 principal recommendations call for changes to, or adoption of, new systems or bureaucracies they do not explicitly address defined financial commitments to arts and cultural endeavors. Please elaborate on why financial investment in Austin’s arts and culture infrastructure was not more explicitly stated in the plan.

The CreateAustin cultural master planning process was a tremendous effort and engaged hundreds of citizens from all facets of the community. Participants included leadership council members from business, education, philanthropy, arts and culture, etc. to artists, community leaders, activists, and citizens. From the onset and throughout the 18-24 months of planning, the working chair and I attempted to instill a sense of real visioning and planning for the future. We did not want a plan for what the city could do for arts and cultural development but a plan for the entire community for the next 10 years. As the working chair so aptly put it, “the city will never have the budget to realize my goals and dreams for the future, so we should not limit our thinking in those sorts of terms.”

The content of the published plan is the work of the consultant, who reflects back the interests and discussions of the community and the participants. It is a road map for development, not a prescription, and frequently does not include details such as financing, which could potentially be out of date shortly after publication. After completion of the plan, the economy dipped and the City faced challenges in many areas. Staff conducted an analysis of the plan and created internal matrices that identified recommendations in which the City could play a role, outlined what that role would be, identified needed resources both financially and other, and developed a timeline for implementation. That work is ongoing and implementation priorities are being reviewed and developed accordingly.

The community did not wait for the City to begin implementation and quickly formed a community leadership committee and spent a year analyzing recommendations and identifying community partners to assist in implementation. A creative alliance was formed (one of the principal recommendations) and work began in a number of areas. The collaborative environment fostered by CreateAustin has transformed the arts, culture, and creative community in Austin and created a powerful force that was

unprecedented in Austin's history; according to the community leadership chair, Cookie Ruiz, executive director of Ballet Austin.

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